WOMAN'S VARIED INTERESTS

HOME STUDIOS AND WORKSHOPS

Those Fortunate Enough to Possess the Space Have on Their Grounds Separate Yet Distinctive Buildings Where Freedom from Household Restraint Obtains.

FORTUNATE possessors of homes in the country or in such suburbs as are far enough from the city to be more or less rural are often able to plan little buildings to serve special purposes which cannot always be fulfilled by rooms in even the most spacious of country houses.

It may be that one requires a study in which to obtain that absolute quiet and freedom from interruption which is the prime requisite for writing or any pursuit demanding close concentration. Sometimes it may be a studio which is desired, to be, perhaps, something of a workshop—wherein one may obtain tranquillity and the liberty and freedom from household restraint which are desirable and, above all, the space and light which are necessary for artists who are at work upon large canvases or upon huge blocks of stone which are being transformed into statuary.

Inspiration Dwells in Fair Places.

It has always been the tendency of artists and writers to work amid surroundings separated from other activities of life. In foreign cities they often congregate in garret studios in some Latin quarter or in the country, and in America, too, there are many spots where coteries of artists and literary people, if they have not literally pitched their tents, at any rate have established their roof trees and assembled their possessions.

The establishing of a studio, a study or whatever it may be called affords an opportunitiy for working out most interesting and unusual results. The planning of such a sanctum as a building apart affords scope for much individuality, and where the little structures are planned to be part of a group of buildings—while still preserving their identity and a certain necessary degree of isolation—the treatment often becomes very picturesque.

Art draws its votaries from every sphere of life, and while there are, and probably always will be, artists and writers who dwell in the garrets which tradition assigns to them there are still others who woo the arts amid surroundings more congenial to the muse.

Studio Is Nucleus of Estate.

Such studios are often set amid gardens which may belong to the estate as a whole, or in a special sense to the studios themselves. It sometimes happens that a studio with its surrounding gardens assumes proportions so imposing that it exists not as a part of a residence group, but as a centre of architectural and decorative interest of its own.

There are a number of rural studios which have been specially designed by great architects, and others, fully as interesting, have been adapted from old buildings which, in some few instances, were built long before the surrounding structures.

Quaint Smoke House for Ceramics.

One of the quaintest and most distinctive of studios is a small and picturesque stone building at Lyndenwald, the home of Mr. and Mrs. W. E. Herring, at Abington, Penn. Mrs. Herring is a worker in ceramics and china painting, and the tools of the craft include furnaces and kilns for the firing of pottery, which cannot always be conveniently operated in a room of the residence itself. In planning the estate it was found that some special provision must be made for this firing apparatus and the complicated processes which the art demands.

Upon the grounds there existed a small stone structure two hundred years old, once used as a smoke house and a relic of the days when upon each estate there were smoked or cured the hams and bacon for the family. This little building has been transformed into the most practical of studios, containing one great room extending to the roof and a vast fireplace.

The roof of the building and the little "hood" over the doorway are covered with shingles bent to resemble the thatch used upon old cottages in Brittany and Normandy and the walls are of the original gray and brown stone. Tall backed benches are placed "choir fashion" at the doorway, and upopn each side is a trellis covered with climbing roses.

A very beautiful studio has been built upon the estate of Mr. and Mrs. Harry Payne Whitney near Old Westbury, Long Island, wherein Mrs. Whitney conducts some of the activities which have won for her renown in the realm of sculpture. In this instance the studio is placed in a woodland setting and is given a most decorative treatment. It is what in Renaissance times would have been termed a "garden villa," built of stone and provided with deep shaded loggias.

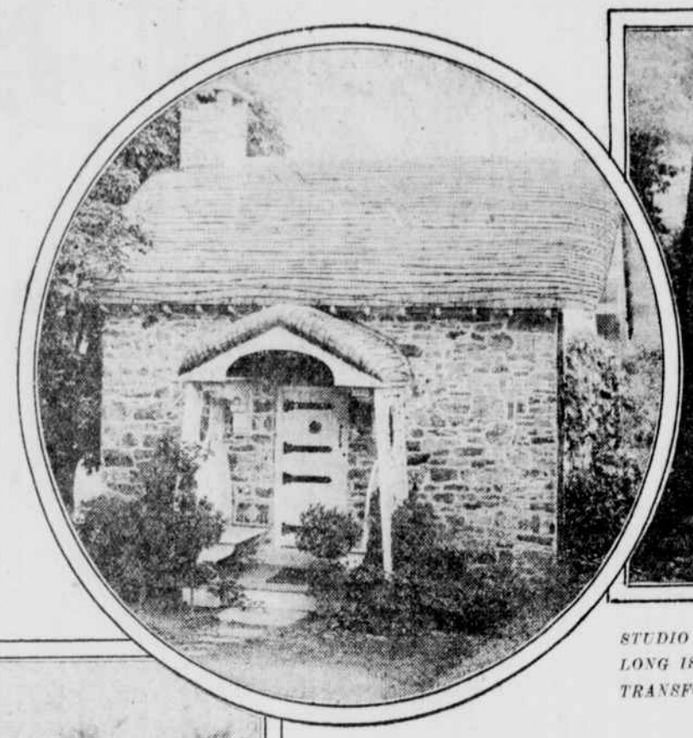
One front of Mrs. Whitney's studio faces a smooth expanse of lawn, cut from the surrounding forest and adorned with antique garden marbles from Italy. The opposite facade fronts a terrace and beyond are steps of stone and brick which lead down to a bathing pool. Surrounding the pool are gardens beautifully inclosed by a tall decorative fence set between piers of brick capped with stone.

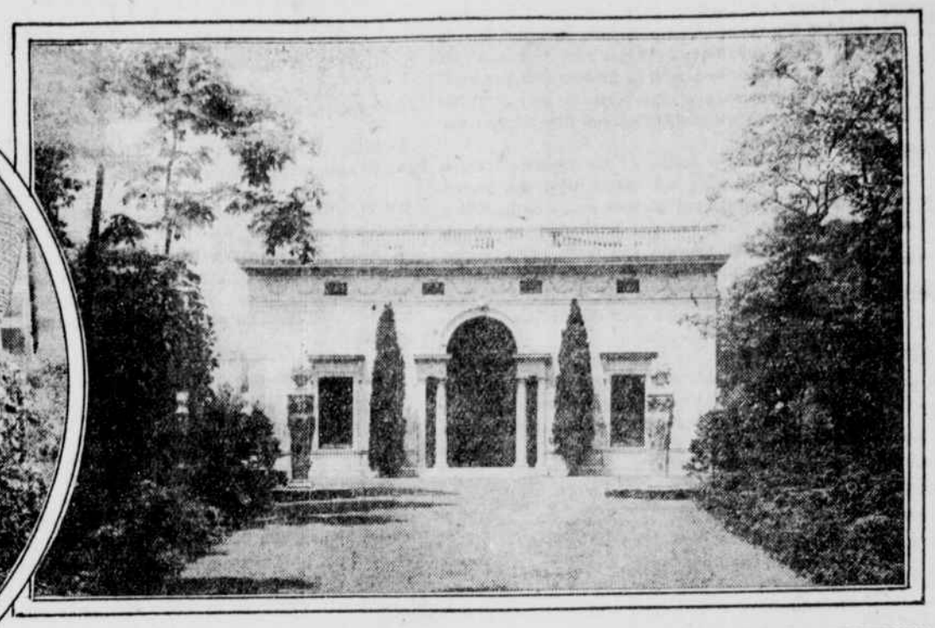
A Cosy Pleasure Dome.

A little building which serves a variety of useful purposes, besides being used as a study, stands upon the grounds of the estate of J. Levering Jones near Germantown, Penn. The building is of brick trimmed with white, and the pediment of its little portico over arched windows is stronly emrniscent of Monticello, the home of Thomas Jefferson, near Charlottesville, Va.

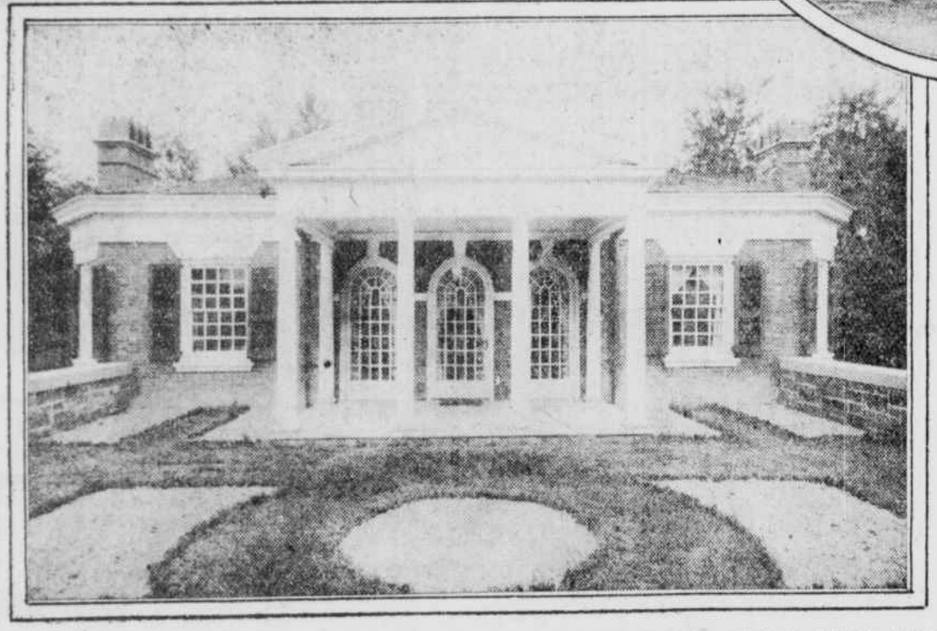
Here the little structure faces a formal sunken garden surrounded by a wall and laid out in gayly flowered parterres. The "study" contains a number of rooms the largest of which is of sufficient size to be used for informal dances, while the little building's resources are completed by great fireplaces, cosy on frosty nights, and a little kitchen which adds much to the gayety of holiday festivities.

EXAMPLES OF THE SEPARATE STUDIO BUILT ON PRIVATE ESTATES TO AFFORD THE ARTIST IN THE FAMILY RELIEF FROM HOUSEHOLD ROUTINE.





STUDIO OF MRS. HARRY PAYNE WHITNEY ON THE WHITNEY ESTATE AT OLD WESTBURY, LONG ISLAND. DESIGNED BY MESSRS. DELANO AND ALDRICH. IN THE CIRCLE IS SHOWN A TRANSFORMED SMOKEHOUSE AT LYNDANWALT, THE HOME OF MR. AND MRS. W. E. HERING.



THE GARDEN HOUSE ON THE J. LEVERING JONES PLACE, SHOWING THE SUNKEN FLORAL DECORATION IN FRONT. GEORGE T. PEARSON, ARCHITECT.

Proper Use of Sauces

In No Branch of Cookery Can One Better Display Skill.

IN NO other branch of cookery does the talent or taste of the cook so show itself as in the appearance and quality of her sauces.

They seem to the novice but a matter of trifling importance, but they are capable of making or marring the simple dinner or the more elaborate banquet. Knowledge is necessary in combining flavors which do not kill the natural taste of the article upon which they are to be used, but rather enhance its flavor. This art takes time and patience to master. Since it is the stamp of fine cooking when once mastered it is well worth the trouble to learn to make sauces.

To one who understands sauce making in all its branches, unexpected guests and a depleted larder have few terrors, but the bottled ingredients are usually at hand, and with eggs, vegetables and fruits in the garden or at a nearby market the guests cannot even guess that they have taken the hostess unawares.

Sauces must have a distinct flavor, and whether sharp or sweet, savory or plain, should carry out their names in distinct manner. Their thickness and color are also important considerations.

They must also be served just right: if hot, have them hot; if cold, see that they are properly chilled. Do not serve a small amount hot in a big tureen so that it is cold before every one is served, but rather in a small tureen heated before the sauce was put into it. Sometimes sauces have to be sent to table in tiny chafing dishes. The lamp turned low may keep them at the proper temperature during serving time. The same rule reversed applies to the cold sauces; put them in chilled tureens, set them on a bed of cracked ice rather than risk their becoming warm before the serving is done.

Ingredients Must Be Fresh.

Needless to say, all ingredients must be fresh, and the sauce shelf stocked with all the probable needs. These will include: olive oil, salt and celery salt, black and white pepper, paprika and tobasco sauce, cider and white wine vinegar, taragon, horseradish, beet and celery vinegars, Worcestershire sauce, mustard, dry and in sauce; catsup, pepper sauce, kitchen bouquet, curry powder, caper sauce, chutney, Mandalay sauce, spices and dried herbs, garlic, onions and shallots, raisins, nuts, various sour and sweet pickles, sherry, brandy and port wine. Lemons, lettuces, parsley and other garnishes must be fresh and used in their season.

These ingredients one might call the fundamentals of sauce making. Eggs, butter, cream, cheeses and the thickening powders must be procured as they are needed. Bicarbonate of soda must also be at hand.

French Cream Sauce.

This is a sauce to use on mushrooms and sweetbreads. The breads are first parboiled in salt water, then cut in pieces. Button mushrooms are cut in halves. Take two tablespoons of butter; when melted add the juice of one lemon, pepper, salt and the juice of a small onion. Have ready a cup of cream in which a tablespoon of cornstarch has been dissolved. Take as much bicarbonate of soda as would rest on a tencent piece and put in the butter. When it froths up, add the cream and stir constantly until it is the right thickness. Set back from the heat, add the breads and the mushrooms, and, if liked, a wineglass of sherry—a matter of taste. Serve in covered dish. Chicken may be used instead of the sweetbreads, or lobster, scallops, codfish tongues, or oysters, if desired.

SEPARATE BASQUES ARE THE MODE

Adapted to Suit the Individual, No One Need Fear Their Becoming Ubiquitous. They Take Form in Vivid Shades of Silk or Velvet, and Are Worn with Black or White Transparent Skirts.

WHAT color shall you choose for your velvet or silk basque? For of course you are planning to have one—or several of them—just as every other woman who "knows" is going to have one—or several of them—for early autumn. This does not mean that velvet and silk basques are likely to become deplorably common. Quite the contrary. Present indications are that they will be smart.

Rose Basque with Black Tulle Skirt.

And here the question of color comes in. What could be more stunning than a rose-colored velvet basque worn with a black tulle skirt. Any shade of rose will be pretty, from the faintest to the deepest tone—even that verging closely upon scarlet. This same rule applies to blues and greens and violets, and, in fact, to all the vivid shades in velvet, satin or silk.

Lace or Net Skirts for Evening Wear.

Skirts of white or black lace, of tulle or Brussels net, are destined to be, for a few months at least, the most serviceable garments in the evening and demi-toilet wardrobe. They are to serve as a background for the colored basque, and that that garment will be seen in numerous and alluring guises is a foregone conclusion.

Model for Evening Figure.

Do not utter the complaint that you cannot wear the long, plain basque. You can if you find the right one. Somewhere among the imported models recently brought in for reproducion during early autumn is the one which will seem individual on you, although it may seem commonplace on every other woman. The satin basque illustrated closes between bust and waist line with five buttons and is draped about the hips in loose folds like those of a child's sash. Its Premet collar frill in tulle shows a low-necked guimpe in crossed-over bands of white tulle, and on its Colonial sleeves are cuffs frill-edged with tulle.

If that model does not show your figure to advantage, consider a basque puckering all the way down the centre front and curving over the hips like a pannier peplum. Its sleeves are mousquetaire, and its neck, cut to a short V, carries a white Bruges lace collar, forming three elongated points, tassel-tipped. One of these points falls over the centre of the back and the other two toward the bust.

Decollete Jersey of Black Satin.

Fancy a décollete jersey! You should be able to imagine almost any inconsistency in this era of remarkable modes in clothes. This model, in black satin, worn with a tulle skirt bordered with five graduated widths of satin ribbon, comes far over the hips, fastens invisibly under the left arm and in front is curved to within four inches of the waist line. But the decolletage is filled in with white tulle.

Fascinating Blue Velvet Basque.

Have you, by any chance, encountered a little basque in azure velvet? It is adorable. And there is so little of it to adore! The narrowest of fronts, fastened with the tiniest of buttons, it is delicately puckered at the armpits. Its sleeves, buttoning from half-way across the shoulders to half-way down the forearm, roll back into narrow cuffs, which at the back of the arm almost hide the elbow. A tiny vestee and a four-pointed collar in lace match the bordering of the net skirt with which it is worn.

Certain to enjoy high favor is a basque which at the waist line has a little extra fulness, that is drawn toward the left side and there held by a single rose. Over the shoulders the material fits smoothly, and the neck, slightly pointed, is finished with a wired tulle frill.

Cyclamen Silk with Green Embroidery.

If you are doubtful about this draped basque, what do you think of one in cyclamen colored taffeta, closely gathered toward the row of rather prominent ball buttons closing its fronts? Below this conspicuous row of fastenings fall the loosely knotted green embroiderey bordered sash ends of a girdle which, swathing the hips broadly, is cut in one with the back of the basque. Very much wrinkled mousquetaire sleeves start from the small armeyes of a simulated silk underblouse. But this shows only at the sides because the arm-eyes of the basque proper are very long, loose and wide.

Differing radically from the neck finishing of any of the other new models is the collar of this cyclamen-colored basque. In self-material, lined with green silk, it stands high about the nape of the neck and the ears, and rolls only slightly to show its contrasting facing.

Surely it will be easy to find a basque model to suit your ideas of what best becomes you. The only difficulty will be in resisting the temptation to order too many of them to go with your collection of lace and tulle skirts.

THIS SATIN BASQUE IS DRAPED ABOUT THE HIPS IN A MANNER SIMULATING THE CHILD'S SASH, AND FORMS THE COLOR RELIEF FOR THE NET AND LACE TUNIC SKIRT.

Player-Pianos

Educative as Well as Pleasurable in the Average Home.

THERE are many homes in which there is a piano, but it is never heard, being mute because no one in the family possesses the skill or magic to make it really live and to bring from its depths the music which is the instrument's response to the touch of the fingers. But the introduction of various devices for playing the piano has done much to open up to people the treasures of music.

Mechanical devices for the production of musical sound are, of course, no novelty, and have been in use since the invention of the earliest "music box," more than a century ago. But their use made possible, at best, nothing more than music of a very mechanical kind, which, while pleasing and often highly entertaining, left much to be desired. Their construction rendered impossible even the slightest degree of expression, and any change of variation in the tempo which the device provided was not to be looked for.

Gaining complete mastery over any art is necessarily a long and tedious work, not to be lightly undertaken or to be undertaken at all by any one without musical talent or unwilling to pay the full price demanded for proficiency.

Making the Piano Useful in the Home.

While fully recognizing the value of technical musical training and realizing the necessity of effort to acquire mastery over music, there is surely a place and a sphere for something which will render the piano more useful and which will open to music lovers the rich storehouse of treasures to which the great music masters have been contributing for ages.

The piano player or the player piano, which is a piano to which there is added a concealed playing attachment, does not claim to take the place of actual playing by hand—which is and always will be one of the arts—but it opens up a vast field of musical appreciation and a well defined sphere of music study.

The majority of music lovers are without the ability either to play or to sing themselves. The piano player or the player piano therefore puts within the reach of this great class of people the very opportunity for which they yearn.

The mechanism of these instruments makes possible the most absolute control over both time and expression; manipulating one small lever changes the tempo from fast to slow or to any degree between these two extremes, while the slightest pressure upon another lever brings forth the full volume of the instrument's sound or produces music so soft that it is barely audible. There is thus every opportunity for conveying the fullest measure of individual interpretation or expression.

Any Compositions Can Be Obtained.

The rolls of perforated paper by which the music is produced exist in such variety that almost all the well known music may be had as well as rolls for the newest and latest music. Then, too, many of the great masterpieces of music are presented in rolls which record the exact playing of an eminent modern pianist.

The player piano makes possible the playing of the music most precious to each member of the family.

Definite study of the history and development of music is also made possible. So, while one may be unable to play by hand even the simplest combination of notes, one may obtain a full and deep appreciation of the masterpieces of Mozart, Wagner or Beethoven.

Advice of Expert Needed.

The actual selection of a piano player or a player piano should be done with the utmost care and with the help and advice of a musical expert whenever possible. Each piano may be said to possess a certain "soul" or individuality.

Should one select a player piano, to be played either by the hands or by the player attachment, one must be sure that the instrument picked out possesses a full and rich tone as well as a sufficient volume, whether played by hand or by the player.

When the piano has been installed in the home it should be very carefully tuned to remedy any possible defect in the tone which the process of moving may have caused. The care of a piano is a detail upon which there depends an immense amount of importance. Nothing is more injurious to its mechanism than exposure to dampness, and a piano should never be placed near an open window, much less one of doors. It should be closed as soon as one has finished playing, the pedals well oiled occasionally, and at least once in every six months the instrument should be tuned and the workman who attends to its tuning asked to examine it and to report any defect, however slight.

Choose First Rolls Carefully.

The choice of the first few rolls of music should be made with considerable thought and care. In establishments where rolls are sold opportunity is given for testing them, and one may play any number of selections before making choice of those to be purchased and added to the permanent collection. The most successful music for the player piano, particularly when played by a beginner, is that in which the theme is definite, uninterrupted and free from complications.

One should literally learn the first pieces, becoming familiar with their music, so that every shade of graduated harmony be completely expressed.

The few cases where the use of the piano player or the player piano is disappointing are almost invariably those where a hasty and careless choice of a piano has been made and where there has been no effort to really learn to play it correctly. Careless and slipshod playing of the player piano is quite as distressing as such use of the piano, and really beautiful and sympathetic music may be had from one quite as well as from the other.

For every real lover of music there exists a particular interest in the lives of the great musicians and in the history of their masterpieces. The correct use of the player piano will make it possible to study the works of composers, their lives and the times in which they lived.

Gaining an Intimate Musical Knowledge.

In this way one may gain a very intimate acquaintance with one's favorite composer, bringing with it a clearer and deeper understanding of the music itself.

If the rolls used be of the variety which record the playing of a great composition by one who is himself a master of the piano, the interest is heightened and helps even the student studying to play by hand. Sets consisting of the biography of a composer and rolls of several of his most noted works are issued for those who wish to study a master systematically.